FEBRUARY
MARCH
1936

# PHOTO SPOTLIGHT

PUBLISHED BY
EASTMAN KODAK STORES, INC.
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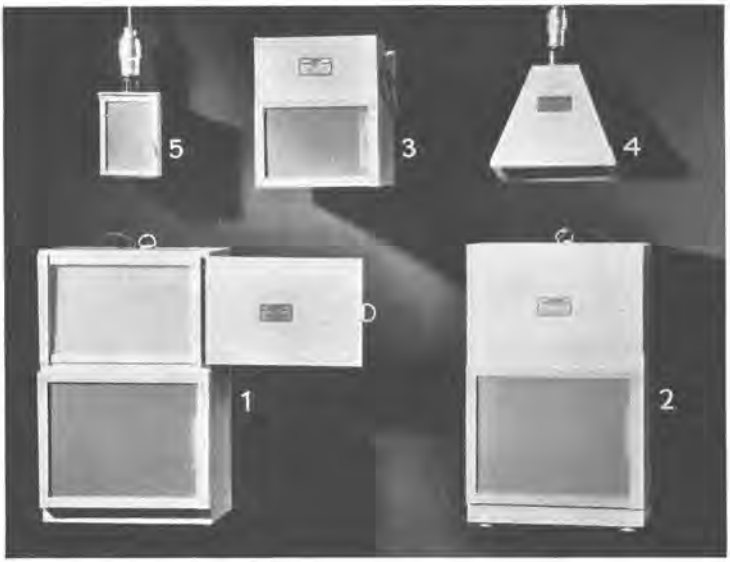



# MAKE YOUR DARKROOMS SAFE

YOUR darkrooms will be light, but amply safe for processing, when you use Wratten or Eastman Safelight Lamps with Safelights and strength of light recommended. Of the lamps illustrated, Nos. 1, 2, and 3 provide indirect light; Nos. 4 and 5, direct light. All are provided with No. 2 Safelights unless otherwise specified.

| | |
|---|---|
| *1 Wratten Safelight Lamp No. 1, 8 x 10 | $10.00 |
| *2 Wratten Safelight Lamp No. 2, 8 x 10 | 8.00 |
| *3 Kodak Safelight Lamp 5 x 7 | 4.00 |
| *4 Eastman Safelight Lamp 5 x 7 | 3.00 |
| *5 Brownie Safelight Lamp | 1.75 |

Extra Safelights, any series: 5 x 7, $.75; 8 x 10, $1.25; 10 x 12, $1.75

*See corresponding number in illustration*

EASTMAN KODAK COMPANY, Rochester, N. Y.

# Cooke Lenses

## THE AVIAR, SERIES II, *f*.4.5

NEGATIVES made with an Aviar Lens have a snap and brilliance which are not equalled by negatives made with other lenses; a quality much to be desired when making projection prints.

The Aviar may be used on view cameras and is an excellent portrait lens making it adaptable for various photographic uses.

| Focus | Plate Covered | Flange Screw | PRICE |
|---|---|---|---|
| 6 | 4 x 5 | 1¾ | $ 63.00 |
| 7 | 4 x 6 | 1¾ | 81.50 |
| 8¼ | 4¾ x 6½ | 2¼ | 107.50 |
| 10 | 5 x 7 | 2¾ | 126.00 |
| 12½ | 7 x 9 | 3½ | 222.00 |
| 13½ | 8 x 10 | 3½ | 259.00 |

## THE ANGLIC, SERIES VIIB, *f*.6.5

ONE of the outstanding features of this wide angle lens is that its iris diaphragm may be opened to an aperture of *f*.6.5 for focusing, a great convenience when working in dimly lit interiors.

Other advantages of the Anglic include a perfectly flat field of illumination, elimination of zonal defects, and good definition accurately focused throughout a wide angle of view.

At *f*.16 sharp definition is given throughout a field of 90° and at *f*.32 throughout 100°.

| Focus | Plate Covered at *f*.16 | Standard Flange-screw | PRICE |
|---|---|---|---|
| 3¼ | 3¼ x 5½ | 1¼ | $ 59.50 |
| 4¼ | 5 x 7 | 1¼ | 60.00 |
| 5¼ | 6½ x 8½ | 1¼ | 63.00 |
| 6¼ | 8 x 10 | 1½ | 70.50 |
| 8 | 10 x 12 | 1¾ | 85.00 |
| 8¾ | 11 x 14 | 1¾ | 104.00 |

*Available on Ten Days' Trial*

EASTMAN KODAK STORES

NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM

DEVOTED TO THE INTERESTS OF
PROFESSIONAL PHOTOGRAPHERS
VOLUME XIV • NUMBER 4
FEBRUARY—MARCH, 1936

# THE SALESMAN'S CALL

WHAT is your reaction to the call of the photographic salesman? Do you look upon his visit as an interruption, which you resent, except when you are in real need of his services, or do you welcome him as one of your contacts with photographic progress?

You may be busy. You may not need what he has to sell, but take time to see him. Listen to his story, and see his samples. You may learn of something new—may find a solution of some problem that has been bothering you.

The photographic salesman is more than a mere order-taker. He must have a considerable knowledge of photography, and the condition of business in his territory. He learns of the plan a photographer has used with success in one town, and carries the good news to his customers in other towns. He wants them to be successful.

When there is anything new in photography, the salesman features it. If you are too busy to give him a little of your time, you may be the loser. Some day this salesman may be in a position to do you a real service. If he receives your friendly consideration, even though you do not buy, he is not likely to forget it.

When you are advised that the salesman is waiting to see you, don't let him cool his heels for an hour or so. Remember that he performs a service to photographers, and his time is as valuable as yours.

The successful photographer keeps in close touch with everything that is new. He is constantly scouting for new ideas, ways of cutting costs, and improving his product. To him the salesman is a valuable contact who is entitled to his business for the service he renders.

When our salesman makes his next call, give him the friendly greeting he tries to deserve. He will keep you posted on all things new in photography, as well as supply your everyday wants.

# NEW...EASTMAN POLA-SCREENS

POLARIZED light, and the means of producing it, are not new to the scientist. As a tool for the photographer, however, such light is a new and distinct aid in photographing many difficult subjects. Its use, in fact, is so new that it is difficult at this time to say just what applications will be of most value in commercial photography.

## EASTMAN POLA-SCREENS

The polarizing devices, known to scientific workers for many years, involved the use of prisms having a very small field and unsuited to photography. The invention which makes the Pola-screen possible is a polarizing substance, in sheet form, in which the scientist's prisms are replaced by rod-like crystals which are all parallel to each other. The Eastman Pola-screen incorporates this material cemented to, or between, glass plates, the first form to be used over lights, and the second in front of a lens. The screens have the power of polarizing light and of controlling the brightness of light that is already polarized.

## POLARIZING LIGHT

The term "polarize" does not refer to the brightness of light, but to a property which we cannot see. It is concerned with the way a light ray vibrates. Ordinary light rays, from a lamp or the sun, vibrate in all possible directions at right angles to the ray itself. A ray is polarized when all directions but one are cut out; for example, in a horizontal ray, only the up-and-down vibration might be left.

The Pola-screen does this to rays passing through it, and the only direction of vibration left is in line with the "vibration plane" of the Pola-screen. This plane is in line with the handle of the metal cell in which the screen is mounted. A ray of light already polarized will pass through the Pola-screen if the vibration of the ray is in line with the vibration plane, but is absorbed more and more as the Pola-screen is rotated to 90° from this position.

A single Pola-screen is useful in photography because of the presence of polarized light in nature. There are two sources of such light: Clear blue skylight, arriving at right angles to the sun's rays, is strongly polarized. Light reflected at about 30° from any non-metallic surface is polarized by the act of reflection.

## PHOTOGRAPHIC USES

Polarized light is useful in photography because of the way in which surfaces reflect light. Reflected light is of two kinds, specular and diffuse. A large proportion of the light reflected from a polished surface is specular, and practically all of the light reflected from a smooth, dull surface is diffuse. The specular reflection produces gloss or glare that is objectionable when it obliterates detail and surface texture.

The single Pola-screen over a lens can be rotated to a point where part

*Showing how reflections can be removed from display windows and detail brought out when photographed through a Pola-screen with the camera axis at 30° to the windows.*

or all of the objectionable specular reflection is cut out and the object is photographed by the remaining diffuse light. The result one will obtain is readily seen by looking through a Pola-screen and rotating it.

For a clear blue sky the Pola-screen acts as a variable depth filter. Any sky effect from light to dark may be obtained by rotating the Pola-screen to the desired position. Objects in the foreground are not darkened in the same manner as the sky, because they are lighted almost entirely by direct or diffused sunlight which is not polarized. If such objects contain reflecting surfaces, they may be darkened by removal of some of their reflections. The Pola-screen offers the only known way of obtaining dark sky effects in color photography.

The most striking sky effects are obtained when the camera is pointed at an angle of 90° to the direction of the sun's rays. The Pola-screen has no effect when shooting directly at the sun or directly away from it.

## FOR PHOTOGRAPHING THROUGH GLASS OR WATER

When the camera axis is at roughly 30° to display windows or other such surfaces, reflections can be removed to show detail beyond or below by rotating the Pola-screen to the desired position. Turning it at right angles to this position brings back the reflections more strongly than before.

For oblique views of water, flooring, tops of tables, or other horizontal surfaces, reflections are minimized when the Pola-screen handle is vertical. When photographing vertical surfaces, such as windows, with a level camera, the most effective setting is with the handle horizontal.

Reflections may be removed to show texture and pattern in such surfaces as grained wood, linoleum, tile, brick, painted and lacquered objects, fabrics, leather.

## ARCHITECTURAL WORK

A Pola-screen over the lens makes it possible to exercise considerable control over the relative brightness of the walls and roof of a building to each other, and to the sky. The effect is strongest under a clear blue sky and with the camera pointed at right angles to the sun's rays.

## POLA-SCREENS OVER LIGHTS

A larger and different type of Pola-screen (Type II) over the lights in a studio makes possible reflection

*(Concluded on Page Six)*

(Concluded from Page Five)

control to a high degree. These screens, available later, polarize the light from lamps and, with a screen over the lens, aid in copying all manner of subjects made difficult to photograph because of reflections—rough and matte photographs, oil paintings, pencil drawings, wet clinical specimens.

## TECHNICAL DATA IN USING EASTMAN POLA-SCREENS

Panchromatic materials are most suitable for use with Pola-screens. It is possible to use orthochromatic or even non-color-sensitized materials, but the exposure increase is very much greater.

The exposure increase for the Pola-screen over the lens alone is about four times with panchromatic film. For Pola-screens over both lens and lights, the exposure increase is ten times and upwards, depending upon the nature of the subject.

The Pola-screens have a slight scattering power, so that those for lens use must be screened from all extraneous light by a proper lens hood. The screens which will be supplied for light-sources are not suited optically for use over a lens. The screens may be damaged by excessive heat.

The Eastman Pola-screen for use over the camera lens is mounted in a metal cell and requires a screen holder. The Lens Hood and Screen Holder for Pola-screen Type I are so made that the screen may be rotated through an arc of 180°, the movement being controlled from behind the camera with cords. The lens hood, which is a unit with the holder, is made of light metal, and is telescopic, giving ample protection from extraneous light.

*A joined photograph, the right-hand portion only having been exposed with a Pola-screen over the lens.*

*Although made with ordinary lighting, reflections on the table top were minimized and the grain brought out because the lens axis was at approximately 30° to the top.*

Pola-screen Type II for use over a light source will be announced later.

EASTMAN
POLA-SCREEN TYPE I

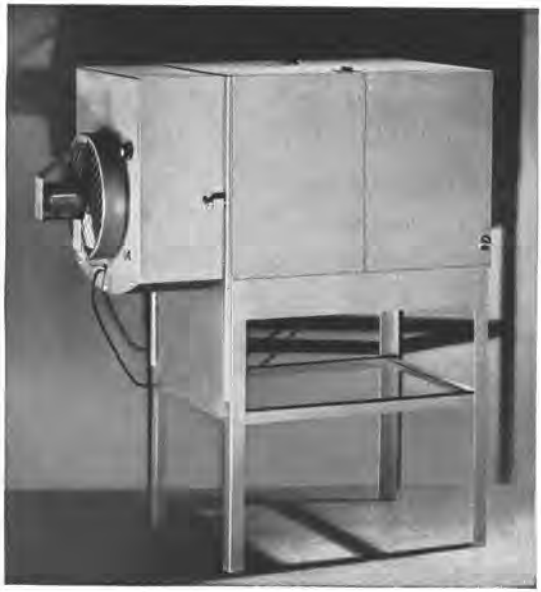
| | |
|---|---|
| 2½-inch in metal cell. . . | $12.00 |
| 3½-inch in metal cell. . . | 18.00 |
| 4½-inch in metal cell. . . | 27.00 |

LENS HOOD AND SCREEN HOLDER FOR
EASTMAN POLA-SCREEN TYPE I

| | |
|---|---|
| For 2½-inch lens. . . . . | $ 8.00 |
| For 3½-inch lens. . . . . | 9.50 |
| For 4½-inch lens. . . . . | 12.00 |

The 2½-inch Screen Holder will fit lenses from 2 to 3½ inches in diameter; the 3½-inch holder fits lenses from 3 to 4½ inches in diameter; and the 4½-inch, lenses from 4½ to 5⅝ inches in diameter.

# Eastman Professional Print Dryer



PRINTS quickly dried mean quicker deliveries of photographs. That's one reason why you should install this all-metal, all-electric dryer in your studio. It is compact and efficient—occupies only 20 x 25 inches of floor space, dries 200 single- or double-weight 8 x 10 prints, or 50, 18 x 22-inch enlargements, or their equivalent, without curl, in an hour and a half.

A 750-watt space heater warms the air which a 10-inch fan blows through 50 drying units—the latter consisting of a sheet of corrugated board, a thin cardboard, a linen-faced blotter on which prints are placed, and a plain blotter. The drying units rest on a concave base so that prints are dried with a backward curve.

The fan and heating unit are raised or lowered to conform to the stack of drying units. If the dryer is only ½ or ¼ full, all of the heat is blown between the drying units.

The Eastman Professional Print Dryer consists of a sturdy metal cabinet and stand, lacquered a dark olive green, 50, 19 x 24 drying units, universal motor, 10-inch fan, space heater, control knob for fan speed, and electric cable.

Price, $97.50

*Extended Payments if Desired or* 10% *Cash Discount*

EASTMAN KODAK STORES

# *Photoflood Lights*

## PERKINS HI-POWER NO. 4 PHOTOFLOOD LITE

DESIGNED principally for No. 4 Mazda Photoflood Lamps, this new lamp delivers powerful, even illumination at low operating cost.

Accommodates either two No. 4 Mazda Photoflood Lamps, two 500-watt PS-40 Incandescent Mazda Lamps, or two No. 75 Mazda Photoflash Lamps.

An ingenious switch prolongs lamp life. It operates both Photoflood lamps at half-intensity for focusing, and one or both lamps can be turned to full intensity while the exposure is being made.

The aluminum lamphouse, which may be tilted in its yoke, is provided with folding side wings. Stand is four-section telescopic.

PRICE: Perkins Hi-Power No. 4 Photoflood Lite, complete with folding stand, diffusing curtain, service cord and convenient size black fiber carrying case - - - $42.50

## PERKINS HI-POWER NO. 1 PHOTOFLOOD LITE

SIMILAR in construction to the No. 4 but taking four No. 1 Photoflood Lamps. Reflector measures 13″ high, 14″ wide and 4″ deep when closed and with adjustable side wings open, the reflecting area is increased to 24″ wide.

Its light control switch makes for economy. The lamps can be operated at half-intensity for focusing and turned to full intensity only while the exposure is being made. A secondary switch permits plugging an auxiliary light into the back of the lamp housing. Turned in one direction the switch lights three lamps in the main light and one in the auxiliary at half or full intensity. Turned in the opposite direction, four lamps in the main light and one in the auxiliary can be operated at full intensity.

Price, complete with 4-section, 7-foot collapsible stand; 15-foot cord; 24 x 17-inch silk diffuser and reinforced, fiber carrying case - - - - - - - - - - - - - $38.50

*Extended Payments if Desired, or* 10% *Cash Discount*

EASTMAN KODAK STORES

# WHO DOES YOUR BROADCASTING?

YOU probably don't use the radio as a means of advertising, though some photographers do, but you do use the telephone, and it is a very important means of personal broadcasting.

The voice at your end of that telephone has a great deal to do with your success, and should be cultivated just as carefully as the voices that give the sales talks so essential to radio programs sponsored by the large advertisers.

When your receptionist answers an inquiry made by telephone, she has one distinct advantage over the radio announcer. The party at the other end of the wire wants information. The voice that answers has much to do with the result of the conversation.

If it is a pleasant, cheerful voice, which indicates a desire to please the one making the inquiry, a good impression is at once made. If the voice is hard and cold, lacking in sympathy, or short and curt, indicating temper, or indifference, the impression is decidedly negative.

When your telephone bell rings, there may be a $50 order at the other end of the wire, so take no chances of losing it. You have undoubtedly planned to make an unusual effort to get new business during this year, and you can't make a better start than to make definite rules regarding your telephone.

First of all, one person should be delegated to answer all phone calls. That one person will then know of all the inquiries that are made from day to day, and there will be no confusion about promises and who made them, or prices and who quoted them.

The person who makes and answers phone calls should have a voice with a smile, or should be trained to put such quality into her voice. When the receiver comes off the hook, "Hello" is not the word to use. "This is the Smith Studio" is the correct salutation. It relieves the caller of asking the question, saves time, and if it is a pleasant voice, encourages conversation that makes sales.

## TELEPHONE SUGGESTIONS

If Mrs. Jones calls up to complain about her proofs—says she thinks they are terrible and is inclined to be abusive, the voice that replies must never show a tremor of resentment. "A soft answer turneth away wrath." If Mrs. Jones is really dissatisfied, an argument will always make matters worse. The chances are that something other than your proofs has upset Mrs. Jones.

What should the reply be? Tell her how very, very sorry you are, and that you want her to be perfectly satisfied. If the proofs were good, you might add that Mr. Smith liked one of the proofs so much that he was going to ask her permission to use it as a sample. Also, you might add that it is a rule of the studio to please every customer and that you will expect her to call real soon to explain her objections and have a new sitting if necessary.

Of course, you don't want to make another sitting, but if you must, it is

*(Continued on Page Ten)*

(Continued from Page Nine)

much better to do it cheerfully and have Mrs. Jones' good will than to do it grudgingly and have her tell all her friends how much trouble she had getting satisfaction from the Smith Studio. If there must be arguments of any nature about sittings, never have them over the telephone.

Even though you delegate your receptionist or another of your sales force to answer telephone calls, there will be some customer as well as business calls for yourself. Be sure you are always informed of the nature of such calls before you answer them. You might feel like biting the cork off the pyro bottle when there is a good order on the wire, so be careful not to let your own voice betray a bad temper.

When one person is delegated to answer all phone calls, insist that notes be made of all calls during her lunch hour or other absence. This is especially important if customers ask for information which only she can give.

The telephone can be a wonderful aid in soliciting business, making sales, and creating good will if it is used intelligently by one who has a good broadcasting personality. A pleasant voice can accomplish wonders over your telephone just as similar voices have won the confidence and good will of millions of radio listeners.

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# Pako Printers

## PAKO MODEL B PRINTER

OPERATED by foot treadle, this is a fast printer for photo finishers. Print opening is 5 x 7 inches and it has automatic numbering device, automatically adjustable masks, lamp reflector on flexible neck and paper cabinet. Takes lamp up to 200 watts.

Price, without lamp - - - - - - - - $100.00

## PAKO JUNIOR PRINTER

A TABLE MODEL identical in mechanical construction with the Model B Pako Printer, except that it is hand-operated, sets into a table and uses two 75-watt lamps in place of one large one.

Price, without lamps - - - - - - - - $55.00

*Extended Payments if Desired or 10% Cash Discount*

EASTMAN KODAK STORES

## ENLARGES 2½ to 10 DIAMETERS . . .

# Kodak Miniature Enlarger

ENLARGER—Negative capacity: up to 2¼″ x 2½″ (or 2¼″ x 3¼″ by masking off the 2¼″ x 2½″ area). Gives prints up to 11″ x 14″ from Half Vest Pocket negatives or up to 16″ x 24″ from Vest Pocket negatives. Head held at any height by single thumb-screw. Focusing by simple turn of lens barrel. Lens: Kodak Anastigmat *f*.4.5, fast and sharp, especially designed for enlarging. Light source: Photoflood Lamp, controlled by switches and rheostat to give two degrees of illumination. Light is diffused by Opal Glass Disc. Ventilated lamphouse with special heat-absorbing glass protects negatives. Detachable safelight disc for use in combination printing and for adjusting paper while printing light is on.

PAPER HOLDER—Has sliding, graduated masking arms, attached to hinged metal frame, which can be held up by a special catch. Secondary masking device for masking small enlargements at center of holder.

PAPER CABINET BASE—A platform with recess for clamping on the enlarger which permits working while facing enlarger. Front of base has compartments for 5 x 7, 8 x 10, and 11 x 14 paper, with additional small compartments on either side. Can also be used with Kodak Auto-Focus Enlarger.

PRICES:

| | |
|---|---|
| Kodak Miniature Enlarger Outfit, including the Masking Paper Holder but not the Paper Cabinet Base | $67.50 |
| Kodak Miniature Enlarger without Paper Holder | 52.50 |
| Paper Cabinet Base | 10.00 |
| Masking Paper Holder | 17.50 |
| Wall Bracket, permitting greater magnification by projecting to floor | 3.75 |
| Assembly to equip Kodak Auto-Focus Enlarger to take miniature negatives | 35.00 |

*Extended Payments if Desired or* 10% *Cash Discount*

EASTMAN KODAK STORES

# Monthly Advertising Suggestion

## For His Desk

Dad would like a photograph of you for his office. Although he may not say much he is proud of his family. Surprise him with a new portrait.

*Let's make an appointment today*

THE HYLAND STUDIO

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# Pakodoper

THIS MACHINE will handle the work of two to three printers (approximately 1,000 prints per hour).

Prints are conveyed on a moving belt to a developing tray where they are immersed automatically. An oscillating rack keeps them off the bottom and moving forward slowly.

Has temperature control for developer, two flexible arm lamps over tray and "make over" table, and is furnished with 2-, 4-, or 6-foot conveyor.

New Simplified Pakodoper complete with conveyor, $330.00

*Extended Payments if Desired or* 10% *Cash Discount*

EASTMAN KODAK STORES

A NEW SPRING STYLE

# THE HALCYON

This is a so-called oversize three-piece easel with generous margins around portraits that add that "more value" look. The design is printed in silver and black.

Made in all popular sizes—3 x 4 to 8 x 10 upright, also 8½ x 6½ and 10 x 8 horizontal . . . Greytone only.

Have your salesman show you this style, or send 10 cents and we will send you the 4 x 6 size, postpaid.

## TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY) CHICAGO, ILLINOIS

# Deep Film Tanks

## COLUMBIAN "8" ENAMELED STEEL TANKS

ACCOMMODATES 8-exposure films; finished in blue enamel, the stock tanks being triple coated with acid-proof white enamel on the inside.

Outfits consist of water jacket, one developing tank and one fixing tank with center compartment for rinsing and washing.

The water jacket has nipples for intake and overflow pipes. The water circulates around all sides of the tanks, assuring temperature regulation.

NO. 12 OUTFIT—TANK CAPACITY—12 GALLONS
ACCOMMODATES 20 TO 24 ROLLS PER TANK

| | |
|---|---|
| Outfit complete | $73.50 |
| Stock Tank, 5″ x 12″ x 47″, each | 18.00 |
| Water Jacket, 14½″ x 19½″ x 48″ | 35.75 |
| Cover for Water Jacket | 4.25 |

NO. 19 OUTFIT—TANK CAPACITY—19 GALLONS
ACCOMMODATES 30 TO 45 ROLLS PER TANK

| | |
|---|---|
| Outfit complete | $89.00 |
| Stock Tank, 8″ x 12″ x 47″, each | 19.50 |
| Water Jacket, 14½″ x 28½″ x 48″ | 47.00 |
| Cover for Water Jacket | 5.00 |

## MAJESTIC . . . STONEWARE TANKS . . . U. S.

THESE well-known makes of tanks, which accommodate eight-exposure roll films, in all sizes, without doubling over, will last practically forever. They are carefully made of selected and weathered clays in one piece; having no joints, there is no chance of seepage. The glazing process they undergo gives them a smooth, easily cleanable surface which is quite acid resistant.

| Gallons | Depth | Width | Length | Majestic | U. S. |
|---|---|---|---|---|---|
| 14 | 47″ | 9½″ | 7¼″ | $28.00 | $26.00 |
| 18 | 47″ | 9½″ | 9½″ | 32.00 | 29.00 |
| 20 | 47″ | 9½″ | 10½″ | 34.00 | 31.00 |
| 24 | 47″ | 9½″ | 12½″ | 38.50 | 34.00 |
| 29 | 47″ | 9½″ | 15″ | 42.00 | 39.00 |
| 48 | 48¾″ | 11¼″ | 20¼″ | 55.00 | 49.50 |

*Extended Payments if Desired or 10% Cash Discount*

EASTMAN KODAK STORES

# Film Clips and Hangers

## FILM CLIPS

### PAKO

A strong, heavy clip with large jaw opening for easy loading.

Brass, dozen – $1.20
Monel, dozen – 2.40

### IMPROVED KODAK

Non-corrodible, has 2-inch jaws and holes for drainage and threading.

Each – – – – $.35
Weighted – – .45

### KODAK JUNIOR

Also incorrodible but lighter than the Kodak. For small films.

Width, $1\frac{3}{16}$″
Each – – – – $.15

## EASTMAN FILM HANGER

For suspending roll film or Film Pack Developing Hangers in deep tanks as shown in illustration. Made of metal resistant to corrosion. The No. 1 is for the 8-inch tank, No. 2 for 10-inch tank, No. 3 for 12-inch tank, No. 4 for 11-inch tank, and No. 5 for $9\frac{1}{2}$-inch tank.

Eastman Film Hanger – – – – – – – – – – – – – – – $ .35

## FILM PACK DEVELOPING HANGER

To photo finishers using vertical tanks, this hanger proves indispensable. Each accommodates an entire Film Pack, fastened to the clips as shown in the illustration. It is doubled over the Eastman Film Hanger by means of a hinge in the center.

Film Pack Developing Hanger, for twelve films – – – – – $1.50
Extra Clips for Hangers, per dozen – – – – – – – – – .90

## PAKO NO. 10 ROLL HANGERS

Fast loading...keeps film and order *slip* together through development. Accommodates 10 units each consisting of order holder and plated clip.

Price, $3.00 Hangers to fit special tanks, $.30 per unit.

No. 10

## PAKO NO. 5 RIGID ROLL HANGER

Similar to No. 10 but clip plates run parallel with supporting rod allowing use of clips which hold order *envelope* against clip plates. Equipped with Pako Monel film clips.

Price per hanger of 5 units – – – – – – $3.00

NEGATIVE ON EASTMAN
SUPER-SENSITIVE PANCHROMATIC FILM

# ON THE SUBJECT OF MEN

THERE are, of course, general rules that should be observed in the making of portraits, but much depends on whether the subject be man or woman. For each presents its peculiar problem—with the man the more difficult.

The average man does not like having his portrait taken.

There are many reasons for this point of view, psychological and otherwise.

To begin with, it is much harder to make a man feel at home in a studio than it is a woman. Certain little manifestations of uneasiness—if not actual nervousness—begin to assert themselves directly after he enters the studio. Perhaps he begins to stroke his hair, adjust his tie, flick imaginary specks of dust off his coat. In short, he is out of his element, and as a result feels awkward.

With a woman it is different. She is accustomed to making the most of her appearance, and has a natural inclination to try to look her best at all times. Upon entering the studio she normally experiences no more than the sensation to which she is accustomed when she dresses for dinner.

Then again, going to a studio brings a man face to face with the problem "What do I look like?" Generally speaking a man is content so long as he has had a shave, his shoes polished, and his clothes pressed. But when he faces a camera lens, he begins to wonder about his physical appearance and becomes awkward—he squares himself for the ordeal and holds himself rigid. His face assumes a fixed stare—which accounts for the many hard, lifeless pictures of men.

If you want to get more character into the portraits of men you must, first of all, cultivate the art of making them feel at home. Apart from the physical appearance of your studio this can be done in several ways.

For example, do not have your receptionist ceremonially lead men into the dressing room. Let her call you instead and introduce you, then you can, in a casual way, inquire whether the customer wishes to put into place any recalcitrant locks, or straighten his Christmas tie.

Carrying on a natural conversation is calculated to put your sitter at ease. Try to get him talking about some subject in which he is interested.

Reduce all preliminaries to a minimum. When your man is at ease he will unconsciously and naturally assume a characteristic pose. Modern fast films will do the rest.

●

## EASTMAN PAPERS DISCONTINUED

The manufacture of the following Eastman Papers has been discontinued:

Vitava Alba No. 1 Double Weight Semi-Matte.

Vitava Alba Post-cards.

Azo Double Weight, Grade R, Contrasts 1, 3 and 5.

Azo Double Weight, Grade S, Contrasts 1, 3 and 5.

Eastman Portrait Bromide Grade D, Rough Lustre, White.

Eastman Portrait Bromide Grade E, Rough Lustre, Buff.

# RETOUCHING SOME OLD ONES

A lady who had employed a Chinaman as a cook asked him his name.

"Me name San Toy Lee," he said.

"Ah, your name is too long," the lady replied. "I will call you 'John.' "

"All light," responded John, "what's your name?"

"Mrs. Charlotte Anne Hemmingway," she told him.

"Your name too long, too," remarked John. "I call you 'Cholly.' "

•

A childless married couple in Ireland adopted an orphaned three-months-old German baby. Then they took a correspondence course in German so that they would be ready to understand the child when it started to talk.

•

History Lecturer—"Can any of you tell me what makes the Tower of Pisa lean?"

Corpulent Lady—"I don't know, or I'd take some myself."

•

A father said—"Now, son, start saving the pennies and put them in this yellow box, and when you get five pennies give them to me and I'll give you a nickel and you can put that in this blue box; then, when you get five nickels, give them to me and I'll give you a quarter and you can put it in this red box."

Twelve years later the boy discovered that the red box was the gas meter.

•

Tourist—"Is it an offense to park on Main Street in this town?"

Native—"No, sir; by gum, if you kin park on Main Street here it's a miracle."

•

Bobby (short of money)—"I say, dad, have you any work you'd like me to do?"

Father (taken by surprise)—"Why—no—but—er——"

Bobby—"Then would you like to put me on the dole?"

•

Sue—"I walked seven miles yesterday."

Lou—"For goodness sake!"

Sue—"Yes."

---


**EMPTY YOUR TANKS WITH**

*Filordrain*

AN EXCELLENT DEVICE which utilizes flowing water for filling or draining tanks and washers.

It can be attached to both hot and cold water faucets at the same time yet permits running either hot or cold water separately.

Complete instructions for use are given in the instruction sheet which accompanies each Filordrain. Price, $2.00.

EASTMAN KODAK STORES

# Deardorff Commercial Studio Camera, 11 x 14, and Stand

THE RESULT of years of study in practical use, this sturdy, all-purpose camera has all adjustments necessary for exacting commercial photography. Its versatility is apparent in the following specifications.

CAMERA FRONT—Double swing; universal shifting, with 7″ square lensboard.

CAMERA BACK—Double swing; completely reversible, taking Eastman 11 x 14 film or plate holders.

BELLOWS—Of 75-inch draw, in large and roomy sections permitting the use of all swings even at full extension. Two sections are instantly removable for wide angle work.

CAMERA BED—Front and back extensions attached to bronze shoes slide smoothly on steel tracks in the camera bed and are clamped rigidly after focusing.

WOODWORK—Solid genuine mahogany, finished in water-proof wood lacquer.

OPERATION—Both front and back swings and focusing controlled from back of camera.

| | |
|---|---|
| Deardorff Commercial Studio Camera | $385.00 |
| 11 x 14 to 8 x 10 Reducing Back | 26.50 |
| 8 x 10 to 5 x 7 Reducing Back | 18.50 |

The Deardorff Commercial Studio Stand is ideal for angle shots, the camera table swinging all the way around at any height. Adjustments are easily accomplished at any position and firm locks provided.

Rigidly constructed and, with the exception of the camera table, entirely of metal, yet easily movable on its four ball bearing casters. Adjustable screws raise stand off casters and permit levelling on uneven floors.

Floor space occupied is 3 x 3½ feet. Available in three heights, including table and tripod screws.

| | |
|---|---|
| 8 feet | $250.00 |
| 10 feet | 275.00 |
| 12 feet | 300.00 |
| Crating Charge, extra | 12.00 |

*Extended Payments if Desired or* 10% *Cash Discount*

EASTMAN KODAK STORES

# Print Washers

## PAKO PRINT WASHER

A VALUABLE MACHINE for either small or large prints, taking them up to 11 x 14 inches in size. Will thoroughly wash 250 amateur size prints in about fifteen minutes.

The revolving drum which is electrically operated is raised by a foot treadle, keeping the arms out of the water.

Dimensions: 37″ long, 24″ wide, 36″ high.

Price, $125.00

## GLOBE PRINT WASHER

A BENCH MODEL WASHER similar in construction and operation to the Pako Print Washer, except that the drum is raised by hand.

Will take from 120 to 150 average size amateur prints and a considerable number of 8 x 10 prints.

Dimensions: 27″ long, 19″ wide, 20″ high. Price, $75.00

## KODAK PRINT WASHER

AIR, present in the wash water, is carried into the cups on the side of the cage furnishing the power to revolve the cage 12 to 16 times a minute. 200 prints up to 3¼ x 5½ inches can be washed at a time.

The cage may be raised for inserting or removing prints. The washer is 22½ inches high as illustrated; an extension base, supplied extra, raises the height 14 inches.

Kodak Print Washer, $55.00
Extension Base, $7.50

*Extended Payments if Desired or* 10% *Cash Discount*

# Glossy Print Dryers

## PAKO ELECTRO GLOSS DRYER

TO THE FINISHER requiring reasonable capacity who wants high quality glossy prints this dryer offers exceptional value.

It is a table model, electrically heated, with a capacity of 400 average sized Kodak prints per hour, and also takes prints up to 12 inches wide.

Draws less than 1000 watts, connects to any outlet and has rheostat speed control. Measures 18 x 4 x 36 inches high; drum 13 inches wide, 30 inches in diameter.

Price with Alternating Current Motor - - - - - - - - - - $225.00
Price with Direct Current Motor - - - - - - - - - - - - 240.00

## PAKO ECONOMY DRYER

A PRACTICAL glossy print dryer, of ample capacity for the average photo finishing laboratory, in which many of the outstanding features of earlier and more expensive models are incorporated.

CAPACITY: 800 or more average sized prints per hour.

SPEED: One speed, moderate, at which prints dry without need for excessive heat.

HEAT CONTROL: Manually adjusted; thermostatically controlled.

DRYING APRON: Endless, washable, ingeniously controlled against drifting.

Price $315.00

*Extended Payments if Desired or* 10% *Cash Discount*

EASTMAN KODAK STORES

# WHAT IS YOUR STANDARD?

A PHOTOGRAPHER recently objected to the mention of 5 x 7 commercial prints in the photographic press. In his opinion, no photographer has a right to term his work "commercial" if he delivers prints smaller than 8 x 10, the size which has been practically standardized by all commercial photographers.

It does seem a very poor policy to price 5 x 7 prints in competition with the 8 x 10 size, when the only possible difference is the small cost of material—not over twenty cents on a single negative and print.

Camera size should make no difference in the price of commercial prints. A photographer may find a great deal of use for a camera such as a Graflex, and we even know of photographers who have use for miniature cameras with exceedingly fast lenses, but the prints they deliver, regardless of camera size, are 8 x 10.

By far the greater part of the cost of making a commercial photograph is time, labor, and overhead. The size of the camera, or film, doesn't change this. Considering such cost, it is only fair that the customer receive at least 8 x 10 inches of photograph for the price he pays.

Going a bit farther, we wonder if an 8 x 10-inch print is large enough for a really fine photograph. In looking over a number of fashion photographs we noted that very few were smaller than 10 x 13 inches. Illustrators and fashion photographers seldom deliver prints as small as 8 x 10 inches.

Their prices average considerably higher than for straight commercial work, but isn't this print size something worth thinking about?

There are a great many kinds of commercial work for which an 8 x 10 print is large enough. For any piece of work which involves considerable time, thought, and expense, however, and for which the price is in accord with these added factors of cost, it does seem in keeping to make prints 11 x 14 inches. The additional cost of the larger print is actually eight or ten cents, but what does that matter if the price charged the customer is $25, instead of a commercial scale price of probably $5.

Most commercial photographers have a scale price for studio work. The minimum scale price may allow half an hour for preparation and set-up. This is probably ample for straight photographs of ordinary objects, and an 8 x 10 print is quite satisfactory. When creative photography is involved, and time ceases to be a factor in producing a result, then it seems logical to make a distinction in print size.

If your standard for commercial prints is 8 x 10, make your standard for creative work 11 x 14, and note the effect upon your customers. Your negatives need be no larger—just make 11 x 14 projection prints.

●

## LANTERN SLIDE MATERIALS

If you have occasion to make lantern slides, we can supply all of the necessary materials, including lantern slide plates, cover glass, binders and mats.

# Print Straighteners

## EASTMAN PRINT STRAIGHTENER

STRAIGHTENS *single-* and *double-*weight prints up to 8 x 10 inches, as fast as they can be fed, as well as Cirkut prints. The motor-driven conveying belt moistens the faces of the prints and vapor from an electrically heated water trough is applied to their backs, rendering them so pliable that they come from the straightening roller absolutely flat and without possibility of cracking.

Price, $150.00

## PAKO PRINT FLATTENER

FLATTENS prints up to ten inches wide, quickly and safely, by passing them through two sets of moving belts moistened to prevent cracked emulsions. An adjustable hand lever takes care of prints of *any weight* and also permits slight reverse curl for mounting.

Price, $150.00

## PAKO ECONOMY PRINT FLATTENER

DESIGNED to handle *single*-weight prints only, but will do the same good job as, and has some advantages not found in, the standard model.

Price, $75.00

## RISE PRINT STRAIGHTENER

A MODERATELY priced, efficient straightener of revolving belt type. Excellent for taking the curl out of double-weight prints before mounting.

4A Motor-driven, for prints up to 12 inches – – – – – – – – – $45.00
6A Hand-driven, for prints up to 12 inches – – – – – – – – – 24.00

*Extended Payments if Desired or* 10% *Cash Discount*

EASTMAN KODAK STORES

*Baker Art Gallery, Columbus*

*Make*
# SCHOOL PICTURES
*at a profit*

*marks the genuine*

HERE is one way to do it: Photograph graduates and school groups *at the school* . . . with the aid of G-E MAZDA Photoflood lamps. Thus you have least interference with your regular work and lower costs.

But whether you work at schools or in your studio, you'll find G-E MAZDA Photoflood lamps invaluable. They offer a wealth of controlled light with which you can create any modelling effect you desire. And you don't need to worry about fuses! These lamps permit lightweight reflecting equipment . . . which delights every operator who has dragged heavy cases around. They make possible snapshot speed . . . and hence better likenesses and more salable pictures. And used with fast pan film, these lamps not only give good color separation but simplify and greatly lessen retouching.

Enjoy the help of these modern tools in all your work. Your stock house can supply you. General Electric Company, Nela Park, Cleveland, Ohio.

*Look for the mark when you buy Photoflood lamps. Then you will be sure to get the BEST BALANCE of photographic light, convenience and lamp cost which Lighting Headquarters can develop.*

*FOR LIGHTING GROUPS of several dozen or more, try the G-E MAZDA Photoflood lamp No. 4*

**GENERAL ELECTRIC**
**MAZDA PHOTO LAMPS**

# ARE YOUR NEGATIVES TANK DEVELOPED?

AFTER years of successful use and recommendation, one would think that by now all photographers were using tank development of negatives with the temperature and time method, but it is surprising to find that many photographers still develop in a tray.

It is possible to develop a negative in a tray just as satisfactorily as in a tank, but we do not believe it is possible for any photographer, no matter how expert, to develop several hundred negatives in a tray, and produce as uniform results as by the tank method.

Aside from uniformity, which of course involves the element of human judgment in determining when negatives have the proper density and contrast, there is also the element of time and labor to consider. And these are really worth while.

One of the best known photographers in the country recently made this statement in *Studio Light* in regard to the development of Eastman Super Sensitive Panchromatic Films: "Our negatives are developed by time and temperature in total darkness, without the aid of a green lamp even toward the end of development. We generally run one tank through first, for a time about one minute in excess of the previous day's development in the same tank, and if the quality is correct, we run the balance of two or three hundred through with automatic precision. In our resultant negatives, it is almost impossible to find any variance in the quality produced. Negatives developed a month apart or a day apart are absolutely uniform. We have not had a single under-timed negative in almost a year and, of course, none are over-timed. Development can be done by any reasonably experienced person who is careful."

That, of itself, should be sufficient recommendation for anyone who remains skeptical about tank development. But those who stick to the tray method will say: "That is all very well, but we don't have hundreds of negatives to develop." Probably a uniform system of tank development that an assistant could use would give time to get out and solicit business in the time ordinarily spent in the darkroom.

The economy of tray development is a falacy. If one makes 5 x 7 negatives, a one-gallon tank of developer is all that is required. If it is D-61a or DK-50, it has good keeping properties and will probably develop more negatives than the same amount of solution used in a tray, at the recommended concentration.

If one makes 8 x 10 negatives, the 3½-gallon tank will accommodate either 5 x 7 or 8 x 10 films, and is just as economical as tray development. No matter how careful one may be in tray developing, if fast panchromatic films are used with even a Series 3 Wratten Safelight for inspection and

*(Continued over the page)*

(Continued from preceding page)

during only the last part of development, there is grave danger of fog. Your negatives will not be as clean as when developed in a tank in total darkness.

There is another darkroom warning worth mentioning here. No matter how you develop, test your safelights. If they have been used for several years, or if you are using a brighter light than recommended, you may be fogging your films either when developing or loading holders.

If you are not using tank development, give it a trial with accurate temperature and timing. Once you have used tanks you will never go back to the tray method and you will have better quality, cleaner, and more uniform negatives.

# THE PERFECT FACE

ACCORDING to reports in the Press, a group of authorities have come to the conclusion that a perfect face for the best film and still work must possess the following seven qualifications: (1) Length of face equals length of three noses; (2) width of an eye between the eyes; (3) upper and lower lips are the same width; (4) symmetrical eyebrows conforming to the line of nose; (5) space from lower eyelid to upper eyelid is same as space from upper eyelid to eyebrow; (6) eyebrow begins on same line as corner of eye nearest nose; (7) width of face across cheeks equals two lengths of nose.

*B. J. of P.*

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# *Wells Automatic Deep Tank Heater*

THIS thermostatically controlled electric heater automatically keeps deep tank solutions at 68° Fahrenheit. Temperature can be raised or lowered by the turn of an adjusting knob in the head. Will not burn out if removed from developer with current on—an exclusive feature.

It is 46 inches long over-all, draws 750 watts on 115-volt current, and can be used on *alternating current* only. Tube sheathing the heating element is of heavily plated brass.

Price, with 5-foot cord and rubber plug, $18.00

EASTMAN KODAK STORES

# *Elwood Enlargers*

## IMPROVED SPECIAL MODEL, 5 x 7

ENLARGES 5 x 7 negatives vertically up to five diameters and reduces to one-third. With the hinged upright in horizontal position, enlargements of any size can be made.

Focusing by a large, convenient hand wheel; the fine focusing being done by rack and gear operating the bellows.

Especially adapted for slow enlarging papers, and with a 400-watt lamp the occasionally required enlargement on contact paper can also be produced.

A 5″ or 7″ lens (not included) is recommended.

Price, complete with 200-watt lamp, 7-foot extension cord and electric switch, but without lens – – – – – – – – – – $63.00

## COMMERCIAL MODEL, 8 x 10

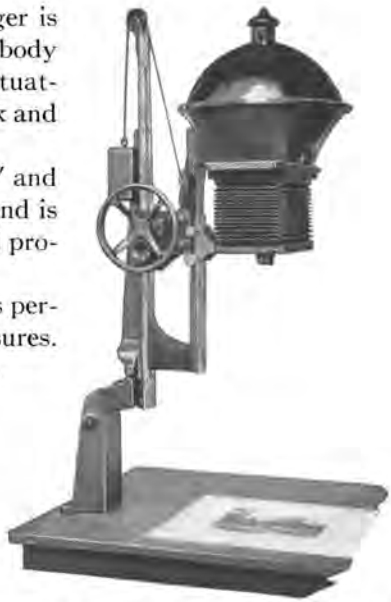
RIGIDLY AND ACCURATELY built, this enlarger is operated with ease, the counterweighted body being raised and lowered by a large, gear-actuating hand wheel. Fine focusing is done by rack and pinion.

Enlarges 8 x 10 negatives up to 40″ x 50″ and reduces down to 3¼″ x 4¼″. The main stand is hinged and can be tilted back for horizontal projection.

A 21″ silvered and polished reflector gives perfect illumination and makes for short exposures. 200- to 400-watt lamps are accommodated.

Price without lens but including 200-watt light bulb – – – – – – $125.00

*Extended Payments if Desired*
*or* 10% *Cash Discount*



EASTMAN KODAK STORES

# INTERESTING SIDE-LINES

THE basketball season is in full swing and, as you know, indoor athletic events of this type present excellent opportunities for action pictures. With the fast emulsions and equipment now available, indoor shots have no terror for the up-to-date photographer.

The ideal plate for work of this type is the Wratten Hypersensitive Panchromatic. Take along your camera synchronized for Photoflash pictures (it is necessary to have a between-the-lens type shutter), some Mazda Photoflash bulbs, and this fine plate, which is even faster than the Eastman Hyper Press, and you will be all set for some fine action shots.

An attractive display of enlarged, neatly mounted prints made from these negatives will attract attention to your showcase and create favorable comment.

Many fans, school authorities and players themselves will want pictures like the ones you display. Contact the schools in question—let them know that you can get pictures of the important games for the school yearbook.

On the eve of the big game a window showing enlarged, mounted cutouts of the opposing players would attract favorable attention and go a long way toward securing the goodwill of the schools or institutions concerned—and more business.

NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM

*You Pay Only for the Film...*

NO CHARGE for the All Crystal-Glass Cabinet or Window Trim Material

# LOOK WHAT $19.20* BRINGS YOU

1. 90 Rolls of Kodak Verichrome Film with Retail Value of $28.80.
2. All Crystal-Glass Counter Cabinet, Easily Worth $5.
3. Advertising Material for Complete Window Trim.

Crystal-glass Cabinet—14¼" high, 8½" wide, 5" deep—comes with the Assortment. Window material will be shipped promptly on receipt of postal accompanying the Assortment.

**No. 429 Verichrome Film Assortment**

| | Retail Value |
|---|---|
| 27 Rolls V116 Kodak Film @ 35c ..... | $ 9.45 |
| 9 Rolls V616 Kodak Film @ 35c ..... | 3.15 |
| 27 Rolls V120 Kodak Film @ 30c ..... | 8.10 |
| 9 Rolls V620 Kodak Film @ 30c ..... | 2.70 |
| 18 Rolls V127 Kodak Film @ 30c ..... | 5.40 |
| 90 Rolls ..... | $28.80 |
| *Suggested Wholesaler's Resale Price ... | $19.20 |

*Eastman's $2500 Pictures-at-Night Contest Now in Full Swing. Have You Plenty of Tie-in Material?*

Order from Your Usual Source of Eastman Supplies

**EASTMAN KODAK COMPANY, Rochester, N. Y.**

# Trouble-Free Results

CERTAINTY of results with processing formulas can only be obtained when you use chemicals which are maintained at standards of strength and purity. That is why Eastman Tested Chemicals are specified in Eastman formulas. They are always dependable—produce trouble-free results. Eastman Kodak Company, Rochester, N. Y.

*Specify*

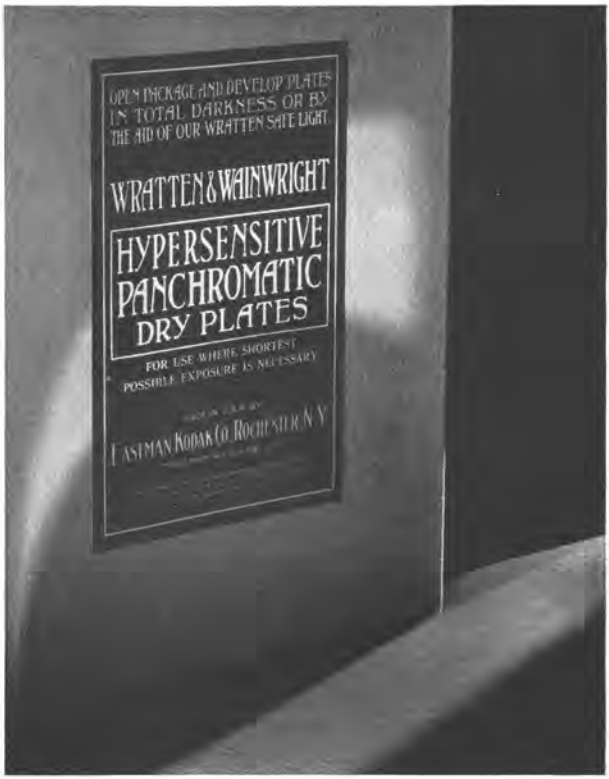
EASTMAN **TESTED CHEMICALS**

# *A Necessity for* MODERN PORTRAITURE

WHEN you marvel at the pose, the expression, and the realism you see in a fine portrait or style picture, you can almost be sure that these qualities, which give the picture life and action, were secured by a short exposure. The film, probably, was an Eastman Super Sensitive or a Portrait Panchromatic. Both have the speed and quality essential to modern portraiture. Eastman Kodak Co., Rochester, N. Y.

EASTMAN

**SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILMS**




# SPEED **DAY OR NIGHT**

FOR night shots, under conditions of light and with exposures that seem to court certain failure, news and commercial photographers are making amazingly successful pictures on Wratten Hypersensitive Panchromatic Plates.

In daylight, the advantages of this marvelously fast plate are quite as marked. Exposures on dull days or in yellow light—even action shots—will amaze you with their quality.

Try these plates and be convinced. Eastman Kodak Company, Rochester, N. Y.

## WRATTEN

**HYPERSENSITIVE PANCHROMATIC PLATES**

# SHOW OPAL

THE print is your customer's one means of judging the quality of the work you produce. If it's a Vitava Opal print, regardless of size, its pleasing texture, full scale of gradation, depth, brilliance, and warmth of tone will combine to give a quality every customer will appreciate. Show Opal samples in a range of sizes. This will help you increase your sales. Eastman Kodak Company, Rochester, N. Y.

## VITAVA OPAL PAPER

**FOR ENLARGEMENTS OF CONTACT PRINT QUALITY**